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Exhibition of Recent Acquisitions

Forecourt Room

THE objects gathered in the Forecourt Room are a selection from those received at the Museum during the past year in the Departments of Egyptian, Classical, and Western Art and Prints.

Two remarkable limestone heads of the Old Empire (Cheops family, 2800 B.C.) are finds of the Harvard University-Museum of Fine Arts Egyptian Expedition, which has also sent a seated statue and a painted stele, both from the Middle Empire (2100 B.C.). Fragments of Egyptian pottery and textiles from the early centuries of our era are in part the gift of Dr. Denman W. Ross. Two screens of Arabic turned wood are the gift of Mr. Eben D. Jordan.

Beside the statuette of Herakles above described and illustrated, the objects of classical origin include a limestone statuette, Archaic Greek of the sixth century B.C., representing a bearded man; also a well-preserved burial chest from an Etruscan tomb with the objects found with it, comprising gold jewelry and silver mirror cases, bracelets, toilet vessels, and strigils.

Modern Europe is represented by a wrought-iron fire screen inscribed with the name of the artist and the date (1540), a painted stucco relief of the Madonna and Child ascribed to Benedetto da Maiano, a wooden bench and two pedestals of painted wood, Florentine, of the sixteenth century, a basalt tea set by Josiah Wedgwood, ornamented with garlands and single figures in relief, together with textiles, metal work, and other small objects. Among the textiles a dress of English or French brocade, formerly the property of Mrs. Enoch Huse, *née* Sarah Hill, of Boston, is thought to have been part of that lady's bridal outfit in 1783.

In addition to the Italian prints described and illustrated below, the graphic arts are represented by an Indian painting and two drawings and by several French and American prints. Among these are the crowded visionary scene of the "Four Horsemen" (Revelation vi), by Jean Duvet (1485-1561), a noted early French engraver, shown on the entrance wall. On the long wall Alexandre Steinlein, in his lithograph "Misère et Splendeur," is powerful as ever with a slight melodramatic flavor. Toward the end of the gallery are specimens of Auguste Lepère, who infuses into his woodcuts the sparkle and brilliant impulsiveness of a dashing pen-drawing. In his etchings he further reveals his powers and versatility, illustrating the astounding range of effect possible in expert hands with the restricted means of black and white. The "Mother and Child" on the window wall is one of the most delightful dry-points of Mary Cassatt, and on either side of it are typical plates by Millet and Shannon. The work of the former is now almost completely represented in the Museum collection of prints.



*The Triumph of Love, from "I Trionfi" of Petrarch
Anonymous Florentine engraving (circa 1470)*

Two Important Accessions to the Collection of Prints

SOME years ago a fund was donated in memory of Stephen Bullard, the income to be used for the benefit of the Print Department, mainly by the acquisition of important prints. The first purchase made (1911) was a fine set of proofs of illustrations to Byron's *Life and Works*, engraved after J. M. W. Turner. A second acquisition (1913), the etched portrait of Justus Sustermans by Van Dyck, in the first state of the plate, has been followed this year by two accessions of unusual interest. One is "The Triumph of Love," in the first state, from a series of six early Florentine engravings (circa 1470) illustrating "I Trionfi" of Petrarch; the other a complete set (14 plates) of the "Carceri" (Prisons) of Giovanni Battista Piranesi (1720-1778) in the earliest state known.

Early Florentine engravings like "The Triumph of Love" are of great rarity. Having been executed on a soft metal, the plates wore rapidly and gave very few impressions before it was necessary to rework them—an operation entrusted in nearly every case to an engraver of inferior skill. The Museum is fortunate, therefore, in acquiring a fine impression, in this early state, of the most interesting print of the series of six subjects. This print, as is usual with the best impressions of early Florentine